

SCENE CARD

Title of Book: _____

Book # _____ Act # _____ Scene # _____

CHARACTERS

POV Character: _____

Supporting Character : _____

Other Main Character(s): _____

Other Minor Character(s) : _____

SETTING

Location: _____

Address : _____

Month : _____

Date: ____ / ____ / ____ Time: _____

Weather : _____

Notable Sounds / Smells : _____

Description of Setting : Indoors / Outdoors / Both

○ SCENE ACTION

Goal :

What does the POV Character want in this scene?

Conflict :

Who or what gets in the way of the POV Character's goal?

Disaster :

Does the POV Character achieve his or her goal?

* *If the POV Character fails, close the scene. The next time readers see this character, she will be reacting to her failure*

* *To best create tension and drama, allow the POV Character to succeed only if succeeding creates some further complication or disaster as a result, and then close the scene*

○ SCENE REACTION

Reaction:

POV Character's reaction to what happened in scene # ____

Dilemma:

The options that the character weighs, and the problems that lead the character to discard most of them.

Circle Type of Response: Emotional Thoughtful Both

Decision :

Which option the character chooses and commits to.

WHAT IS AT STAKE?

If the POV Character wins/achieves, what is to be gained?

If the POV Character fails, what will be lost?

EMOTION

Emotion of POV Character at beginning of scene: _____

Emotion of POV Character at the end of scene: _____

What caused the Change? _____

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BRIEF SUMMARY OF SCENE

Where does the scene begin?

Does anything unexpected happen?

Where does the scene end?

OPENING SENTENCE

A hook sentence, often called a narrative hook or literary hook, is a sentence in the first paragraph of the manuscript that either asks a question or makes the reader ask a question and therefore captivates the reader. Frequently it is the first sentence of the book.

Is this the Narrative Hook? Yes No

If so, what kind?

- Begin with an actual question: *How do you forgive yourself for destroying a life?*
- Start with an exaggeration or exclamation: *He was a useless person.*
- Use juxtaposition: *Speaking of love, what's hate got to do with it?*
- Employ a simile, metaphor and/or quotation: *My mother used to say, 'Life is a bowl of cherries,' but she was dead wrong.*
- Open with a vivid description or scene: *When the tornado hit, the first thing I saw were corn cobs flying toward me out of the strangely green light.*
- You may also start with a dilemma: *At the age of six, I had to choose between my mother and my father.*

TIMELINE OF SCENE

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____

Notes: _____

ADVANCING THE PLOT

How does this scene move the story forward?

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PLANS AND POINTS

(Check which one(s) apply to this Scene)

- Setup** - You will show your character in their natural habitat and introduce the story world. You want to show what your character's life is like before the romance begins. This includes what they are missing in their life that the romance will give them.
- Inciting Incident/Event** - The moment that "officially" kicks off a story's main conflict/plot. This is the protagonist's first brush with the conflict—the Call to Adventure, which he will start out by rejecting to some degree. Usually takes place after the story's initial set-up, at the 12% mark, halfway through the First Act. This is the first prominent turning point in the story.
- Meet Cute** - Where your hero and heroine meet for the first time. Also considered the Inciting Incident in romance.
- Key Event** - If the Inciting Event is what gets your plot rolling, the Key Event is what sucks your protagonist into that plot. Even if you have a great big Inciting Event (like, say, the beginning of a war), it can't affect your character until the Key Event drags him into the mess (as would happen if he were drafted into the Army).
- 1st Plot Point (25%)** - The first major plot point in the story, marking the end of the First Act and the beginning of the Second. It takes place around the 25% mark. This is where the protagonist fully encounters the story's conflict in a way that he forces him to choose to leave behind the Normal World of the First Act and enter the "adventure world" of the Second Act.
- 1st Pinch Point (37.5%)** - An important structural turning point that occurs in the First Half of the Second Act at the 37% mark. It emphasizes the threat of the antagonistic force, shows what is at stake for the protagonist in the conflict, and introduces important new clues about the nature of the conflict.
- Midpoint (50%)** - The Second Major Plot Point in a story's structure. It occurs in the middle of the book, halfway through the Second Act, at the 50% mark. This is where the protagonist experiences a Moment of Truth, which allows him to better understand the antagonistic force and the external conflict, as well as the internal conflict driving his character arc. It signals a shift from the reactive phase of the first half into the active phase of the second half.
- 2nd Pinch Point (62.5%)** - An important structural turning point that occurs in the Second Half of the Second Act at the 62% mark. It emphasizes the threat of the antagonistic force, shows what is at stake for the protagonist in the conflict, and introduces important new clues about the nature of the conflict.
- 3rd Plot Point (75%)** - The Third Plot Point in a story's structure. It occurs in between the Second and Third Acts, at the 75% mark. This is where the protagonist experiences his lowest moment of defeat, in which he must choose, once and for all, whether his quest is worth the effort and whether he will embrace or reject the Lie that has been holding him back up to this point. He then enters the Climax ready for his final confrontation with the antagonistic force.
- Darkest Moment** - The part in the story at which everything looks hopeless and the situation is at its lowest point. Usually coincides with the Third Plot Point.
- Climax (90%)** - The moment in the Climax where the overall goal is reached or not reached. This is the moment when the protagonist defeats the antagonist or visa versa.
- Resolution (90+ %)** - The final section of the story—usually the last two to three scenes in the final chapter. This is where any final loose ends are resolved after the main conflict has already been decided.

MINOR SCENES

(Check which one(s) apply to this Scene)

- Atmosphere/Mood** — What is it like there?
- Transition** — Getting from one place to another. Fast.
- Preparation** — What will it take to prepare for the task at hand?
- Investigation** — Gathering information.
- Revelation** — The reader/audience finds out something important.
- Recognition** — The character finds out something important.
- The Gift** — Using a prop with emotional investment and turning it into a weapon, emotional or otherwise.
- Escape** — The character is trying to get away, avoid, or hide.
- Pursuit** — The character is trying to follow, capture, or secure.
- Seduction** — Someone must convince someone else.
- Reversal of Expectations** — A character expects a certain, very clear outcome, but another character surprises him, influencing him to reverse his intention and do something else — practically the opposite of what he planned to do.
- Unexpected Visitor** — Someone unexpected shows up. Problems arise.
- Contemplation** - when a character contemplates and the scene zooms in tightly and intimately onto the character's perceptions.
- Tender Moment** - When the characters get a taste of what HEA/HFN could be like for them if they were willing to let go of whatever it is holding them back.